VOL. V, NO. 4 APRIL, 1966

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VOL. V, NO. 4 APRIL, 1966

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specialist in classical numismatics

JOEL L. MALTER

P. O. BOX 777 VENICE, CALIFORNIA · PHONE: (213) 399-3386

A FEW RARITIES OFFERED IN MY SPRING FIXED PRICE LIST:

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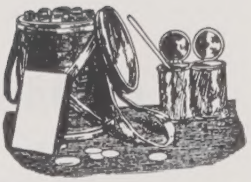
Above: Syracuse; Below: Heraclea
Coins shown: actual size approximately

From the Editor's Desk



There is a proverb or cliche pertaining to forests and trees. The gist of this has to do with not being able to see the forest for the trees. There is in this tired old saw a possible truism for numismatists.

Modern numismatics has devoted itself more and more to minutia. Coins are scrutinized in ever closer detail. They are made to stand on their own internal evidence and from such study hypotheses are generated which become ever more preposterous. Indeed the numismatist can not see the coinages for the coins.

If one would understand trees, while he ought to study them, he must also study forests, not only within the forest itself, but also the land in which the forest in situated, so perhaps with coins. If one would understand coins he must study coins and also coinage, but more especially coinage as a small part of the social-economic-political world.

There are two all important corollaries involved with numismatics. Both are relative to one another and co-dependent. These are that numismatics as a science exists solely for the purposes of the historian and that numismatics can not be properly studied or understood except by the historian.

Lest anyone take issue, it should be possible to reflect quickly on the validity of these statements. While it is certainly true that coins are of value to the archaeologist, the art historian, the architect and numerous other disciplines, the ultimate end of archaeology itself, or art history, or architectural history is more precise knowledge of antiquity — more precise knowledge of ancient history.

Conversely, can coins be understood without a knowledge of ancient art, or ancient religion, or the ancient economy, or ancient political belief and practice? In short, can coins be understood at all without a knowledge of the ancient world — of ancient history? It is not correct then to assert that our corollaries are valid?

Coins are historical documents — and numismatics is the handmaiden of the historian. Unless one obtains ancient coins merely out of acquisitiveness or a desire to own artifacts he must become acquainted with history if he is to obtain the key to an understanding of the coins.

John E. Hartmann, Editor

COINS OF BIBLE INTEREST

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GREEKS AND BARBARIANS

The Numismatic Evidence for Greek Contact With Barbarian Europe III.

by Lloyd R. Laing

(Continued from Voice of the Turtle, Vol. V, No. 3 March, 1966)

MARSEILLES AND HER COINAGE IN THE FIFTH CENTURY AND LATER

About 480 B.C. the prosperity of Marseilles declined, and the trade with the North and with Britain probably ceased. This decline is contemporary with a change of the centre of Celtic power from Germany to the Champagne region of Northern France, and the inception of the La Tène period of the Iron Age. (named after a lake site in Switzerland). During this brief period, which lasted probably only until the middle of the fifth century (though some scholars like Jacobsthal have claimed a later date) we find Marseilles issuing a limited coinage of obols with an obverse head of a female and a reverse of a crab, which is slightly ironical in view of Massaliote weakness at sea at this period! These coins sometimes have the letter M on the reverse.

About the middle of the fifth century Marseilles re-established trade contacts with the Celts, this time on the Rhine and in the Champagne and Marne regions of France. Here, at such sites as Reinheim, Klein Aspergle, Somme-Bionne, Rodenbach and Motte St-Valentin we find characteristic La Tène 'chariot graves' containing Greek pottery dateable to 450-520 B.C. along with other imports including at Somme-Bionne an Etruscan flaggon. Then once again imports disappear from Northern France and Germany and according to some scholars Marseilles diminished to local importance. But did it? Let us first consider the numismatic evidence.

During the second half of the fifth century small coins were issued at Marseilles with the head of Hermes on the obverse and a wheel on the reverse. These are replaced at the end of the century by the first of a series of obols with the obverse type of Apollo and the reverse type of a wheel. The earliest of these are of excellent workmanship, and are signed by artists from Magna Graecia. But the important fact is that they are accompanied by the first issue of drachmae on the Phocaean standard, with the obverse type of the head of Artemis and

the reverse of a lion, the former inspired probably by the famous head of Arethusa by Euainetos which appeared on silver coins in Syracuse about 395 B.C. The reverse is probably derived from a type employed at Velia about the same date (but continuing there until 268 B.C.). A date of about 390 would seem reasonable for these first 'heavy drachms'. This issue has been related by Roland to the curious story told by Justinus about Catumandus, who is supposed to have led a Celtic attack on Marseilles about this time, but who had a dream in which he saw Minerva and was so terrified that he made peace with the Massaliotes in order to worship at her temple in the city. This story cannot be taken at face value, and on analogy it would appear that all it means was that the Massaliotes were oppressed by the Celts and possibly had to pay them a ransom. This coinage may be explained as 'ransom money'. If not there is another possible explanation, for as every schoolboy knows in 390 B.C. the Celts under the leadership of Brennus sacked Rome, and demanded a ransom. In order to finance this, Rome needed help from her allies, and Marseilles, it is recorded, emptied her treasury and sent it to Rome. This is the start of a long alliance between Marseilles and Rome, an alliance which was to be of significance during the second Punic War. Rolland's theory is interesting, but I think must be accepted only with caution, and the coinage of 'heavy drachmae' attributed to a special issue sent for the most part to Rome. It is noteable that the coins are very rare (which would be explained by many of them being melted down) and are rarely found in the Celtic territories. At this time neither the Celts nor the Romans had a coinage, at least not like the Greeks.

Marseilles however did not long suffer from Celtic oppression, and by the middle of the fourth century was issuing a fine coinage and was building up her old prestige as a commercial power. About this time the tin trade with Britain recommenced, and now, for the first time there is fairly sound evidence for it in Britain.

HELLENISTIC MARSEILLES

From the second quarter of the fourth century until the time of Caesar's campaigns in Gaul Marseilles seems to have flourished. She issued a considerable coinage, though until the last years of the fourth century the only coins which seem to have been struck were obols, and the output of these was less than in the preceding period, although the types remained more or less the same. Until the end of the fourth century they re-

tained the old weight standard, but in the last years of the century the drachmae once again were issued though the old weight standard of the 'heavy drachmae' was abandoned, and instead both drachmae and obols were struck on a new lighter Athenian standard. The types of the new coinage were similar to those of the old, though stylistically later, and the sequence of die-identities can be established from the series of magistrates' symbols in the field on the reverse. Although these pieces are usually called drachmae in the literature it is more probable that they were tetrobols, since their weight is slightly less than that of the Attic drachm. These early pieces are in good style, but towards the end of the third century they become increasingly barbarous, Artemis on the obverse acquires a bow and quiver and the lion on the reverse looks, as Seltman has pointed out rather cynically, more like a poodle than a lion. It is perhaps noteworthy that Artemis wears a sprig of olive, since the Massaliotes had introduced the olive to France. It may be considered curious that the Massaliotes, with the exception of their 'heavy drachmae', did not issue any denominations larger than the obol until the end of the fourth century. The reason of course is a simple one, for the coins were only needed for local currency, and for major transactions, most noteably those made with the Celts, barter would be the method of trade. About 200 B.C. Massalia also began to issue a token bronze coinage, of which the two main issues had as their types the head of Apollo on the obverse and a bull on the reverse, and the head of Athene on the obverse and a tripod-lebes on the reverse. The output of coins in the Hellenistic period was considerable—the Paris collection has 812 coins of the period and it has been reckoned, fairly reasonably, that this number represents what has survived out of an output of 18,000 coins, (silver only). There is also good literary evidence for the importance of Marseilles during the Hellenistic period, and Strabo (XII, 8, 11 and XIV, 2, 5) tells us that the defensive power of Marseilles was comparable with that of Rhodes, Cyzicus or Carthage. It was regarded as a great naval power, and until it was besieged and taken by Caesar in 49 was respected by Rome. Polybius tells us of its significance at the time of the Second Punic War, and both he and Livy speak of the negotiations by Rome to protect it and its ally Saguntum from the Carthaginians.

For the Tin Trade with Britain during this period there is plenty of literary evidence — as early as 325 we are told

MAP INDICATING LOCATIONS OF ANCIENT COIN FINDS IN GREAT BRITAIN

Pytheas, an intrepid Greek sailor, reached Britain and brought back stories which were disbelieved by his contemporaries. His account of Britain is unfortunately lost, but from what is preserved by Diodorus Siculus we can now see that Pytheas did indeed visit British shores. Strabo quotes Poseidonios as saying that 'tin is carried from the British Isles to Marseilles' (III, 147) and Diodorus Siculus gives us an important account both of the nature of the tin working and of how it was transported to Marseilles. (V, 22 and V, 38). Pliny too quotes the fourth century Sicilian historian Timaeus on the Tin Trade.

What is the British evidence for the trade between the Greeks in the South of France and Britain? Apart from some pottery and one or two objects which may be modern losses the evidence takes the form of over two hundred coins, nearly all of them stray finds out of archaeological contexts. This coin evidence was studied in 1949 by the late Dr. J. G. Milne,

who based his conclusions mainly on an early nineteenth century collection of doubtful validity. Dr. Milne ultimately decided that the coins had come in by way of two ports, one in Dorset (probably at Poole) and the other at Exeter, and suggested that they were brought by Carthaginian traders as scrap metal. It is beyond the scope of this brief article to discuss the problem at length, but it must be emphasized that the collection of coins made in Dorset which Milne made the basis of his study is not reliable evidence, especially in the light of the fact that since the death of the collector concerned very few, if any, authenticated finds of autonymous Greek coins have been made in Dorset, and it seems suspicious that a collector could amass about a hundred finds of Greek coins from his own district in the space of six months, which is apparently what he did. We cannot doubt that the collector in question, who was a respected clergyman, was sincere in his belief that the coins were local finds, but without further evidence we cannot dismiss the possibility that he was the victim of a hoax. Dr. Milne's scrap metal theory must also be disregarded, since the arguments he puts forward to support it cannot now be substantiated.

This raises the question as to how many of the Greek coins from Britain are ancient losses. A large number must be dismissed as modern losses, strays from collections made during the last three centuries, and indeed in some cases it is possible to prove this. A number of coins too are Roman imports — a third century B.C. coin of Naples was found in a Roman well of probably second century date at Carrawburgh on Hadrian's Wall, and a number of Greek coins were found during the excavations at the Roman fort of Richborough in Kent. Other Greek coins have been found in Roman contexts in forts such as Margidunum in Nottinghamshire, or on civil sites like Caerwent in South Wales. An explanation of their occurrence on Roman sites is easily found since the Roman soldiers serving in Britain came from all parts of the Empire, and some coins might have been used as counters or even lucky charms (such as the attractive Ptolemaic bronzes). But apart from these there are a number of finds which are undoubtedly of Iron Age date—a coin of Ptolemy V was found stratified in an Iron Age context at Winchester, Hampshire, and there are other cases of Greek coins being found in Iron Age hillforts.

Bearing in mind the number of possible Roman and later finds we can see from a study of the chronology and distribution of the Greek coins in Britain that the silver coins for the

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most part could have been in circulation in the fourth century, and that a large number of the bronze, date from the end of the fourth century and to the third, the period of Massaliote prosperity. Strangely there are very few silver coins, and as Le Rider has pointed out recently bronze coins seldom circulate outside the state in which they were issued, and has also stressed that the travels of bronze coins give us information about the travels of men rather than about trade. A study of the coins from Corinth shows us that nearly all were struck in Corinth or the Peloponnese, and this fact is verified by the finds from Troy, Curium, Antioch, Sardis, the Athenian Agora, Tarsus, Priene or Dura-Europos, which are the sites from which the coin evidence has been particularly well studied. It is tempting to regard these bronze coins in Britain as trinkets, traded in the same way as beads were traded to Africans in exchange for gold in the nineteenth century. That Roman sestertii were kept for ornaments by the Germans has been clearly shown by Wheeler, who also demonstrated that terracotta imitations of coins of Tiberius were made as pendants in Kondapur.

One problem remains, for the distribution of both coins and pottery shows a marked south-easterly bias, with a concentration of coins in Central Southern England. The Isle of Wight is very rich in coin finds. It is perhaps unwise to speculate here on the significance of this, and the perennial argument as to where the Ictis of the Greek writers really was, an argument that has so often bordered on the lunatic fringe of archaeology. Hencken in his classic study of the Tin Trade demonstrated that Cornwall must have been the source of the tin for the Greek traders, and was inclined to think that St. Michael's Mount was the most likely contestant for Ictis. Villard, arguing from the French viewpoint, would prefer the Isle of Wight, and yet others think it was the Isle of Thanet, now a part of Kent, which Caesar said produced tin. Strangely neither coins nor pottery have turned up to any great extent in Cornwall, and if indeed it was Cornish tin that was traded, which seems likely, it is possible that the trade was conducted through middlemen. The distribution pattern seems to favour the Isle of Wight as an intermediary depot for the Greek and British traders, but until the problem is studied in greater detail the mystery of Ictis must remain unsolved.

(To be Continued)

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NORTHUMBRIAN SCEATS AS A CHALLENGER TO NUMISMATISTS

by Lorin L. Kay

In the 8th century, the Anglo-Saxon kingdom of Northumbria in northern England was a brilliant cultural center of all Europe. Its capital, York, founded by the Romans about 71, is perhaps the oldest continuously inhabited English city. When Rome abandoned Britain, many Anglo-Saxon mercenaries stationed at York stayed on when the legions departed. They mixed well with the native Celts, and a Northumbrian kingdom developed naturally from people of mixed origins, ruled by Anglo-Saxon royal families.

Because of this fortunate homogenous development, the kingdom was early Christianized; in it were established such vast monasteries and centers of learning as Jarrow, where the Venerable Bede wrote many books popularly read over the whole of Western Europe. Indeed, Bede is responsible for most of the written history of Anglo-Saxon England. But in 865, Northumbria was ravaged and its learning and records largely lost forever in a Viking conquest. So, between the death of Bede and the coming of the Vikings, Northumbria is virtually an historical blank.

All that is left upon which historians and archeologists can attempt to reconstruct this dark age is a handful of perhaps 20,000 small coins attributed to the kings and archbishops at York, dug up in two hoards discovered between 1808 and 1840. These have received all too little serious consideration by numismatists, historians and archeologists.

These coins are called, in the current catalogs, "sceats", pronounced "shots". No one so far really knows what the Northumbrians called them—*Sceat, sceattae, stycas, thrymsa*—or even "*Wonne*", because nothing in writing about them has survived, and numismatists have done too little research into the problem.

Sceats are easy to generalize, and hard to describe: they are mostly copper, but can be silver, bronze, billon and mixed: they weigh on the average about 17 grains, but vary from as much as 20 to as little as 12 grains: in the 10th century, Anglo-Saxon references suggest that they were worth as little as 1/25th of a penny, and as much as 1/20th of a shilling; characteristically, obverse and reverse have a beaded border, but many have none; others have a solid lined border circle. The obverse inscription bears the name of a monarch or archbishop, with some designation of title, but many omit the title:

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the inscription generally begins with a cross, but many coins omit the cross, or substitute some other symbol; the inscription ordinarily reads clockwise, but many inscriptions read counterclockwise; the center symbol is ordinarily a cross but the symbols which appear on many of the coins range from fantastic animals to a collection of pellets; the reverse ordinarily is inscribed with the name of a moneyer, but quite often it may contain the name of a king, not necessarily the one named on the reverse; the variations as to borders, initial cross, central symbols and reading of the inscriptions appearing on the obverse also are found in equal degree upon the reverses.

In brief, there are more exceptions than rules in the physical description of sceats. Major Creeke, who began a study of the sceat early in this century listed some 1026 distinct dies among the 20,000 coins and rubbings he examined. Since the coins were minted largely within a period of some 60 years (ending in 855), and some modern numismatists have considered that a die produces some 15,000 coins, this gives a possible production of 15,390,000 sceats. Considering that Northumbria was a trading, rather than a mercantile, culture, this figure is so amazing as to be wholly improbable.

Much remains to be accomplished by patient study, and many questions remain to be answered. To outline these questions is to point out challenges which can be accepted by modern numismatists in a field where the scholars have been far from active.

A few of the questions follow: What were the coins really worth? However unlettered a 9th century Saxon may have been, he knew the difference in value between silver and copper, and the effect of weight of a coin upon value. Was this a token coinage? If it was, what was the occasion for it in a trading economy? What gave it authority? Did the kings and archbishops produce, authorize, or license their manufacture? Does the astonishing variety of design, symbol and inscription have significance? If not, and neither composition, weight, thickness, width, inscription or symbol had value significance, what *did* they signify?

It is fashionable to regard the reverse of a sceat as giving the name of the moneyer. What was a moneyer of these coins? One of them, Monne, appears as "*moneyer*" over a period of sixty years, with a wide variety of styles. Could "*monne*" not be a moneyer at all? Is it a bastard abbreviation for "*monetarius*"? Did the moneyers cut the dies bearing their names? Some did, if style is an indication; other seem to have as many

personalities as they had dies. They can spell sometimes, and sometimes they can't. Some improve in technique and orthography with time, others disintegrate, and some after disintegration improve. Some moneyers (but not Monne) give themselves a title: "*M*", "*MO*" or "*MON*"; is this related in any way to "Monne"?

Far too little attention has been give to the epigraphy of the coins. Manifestly, the runic alphabet was in favor with some moneyers; others preferred the Anglo-Saxon; others were conventionally Latin. Many coins in the series are dismissed as "anonymous," or worse, "garbled," when there is a good chance that the "garbling" is runic, or close to it—at least, to a calligrapher. There are transitionals between runic, Anglo-Saxon, and Old English which are striking indeed—the prolific king, Aethelred II never follows modern convention at all. His name generally starts with "*E*"; it is never "*th*", but either "*D*" or "*Đ*" (thorn), in the Anglo-Saxon alphabet are used indiscriminately; he may wind up "*ed*" or "*id*". The "*V*"s, "*VV*"s, and the "*U*"s are fascinating. But do not these variations merit investigation as to chronology, instead of relegating them to "blundering," which they emphatically are not?

The incredible number of dies suggests many mints, as with the minnimissae of decaying Rome. Was there in fact a mint at all in York? Were the dies produced helter-skelter and dumped into a common bin, to be used indiscriminately by any ignorant workman? Were the coin blanks produced by casting? From flans cut from metal rods? From blobs of metal placed between the dies? Punched from sheets? Were the dies produced by the use of punches? Was there a collar to hold the flans and/or the dies when striking? All these questions have been guessed at to substantiate working theories produced by students of the subject, but the answers are guesses only.

Why is there no relation between obverse and reverse positions, if there was a collar? (The latest study, published by George Galster, shows but 43 alignments out of 268 coins illustrated). If there was a common "bin" and mint, and the coins were produced by striking from dies, we know that the upper die (trussel) has an ordinary life of ⅓ of that of the lower (pile) obverse die. Then why is it obvious that there are not 3 times as many varieties of reverses as there are of obverse die?

In these days, serious scholars place much emphasis upon die linkages as determining chronology, and many such die

linkages have been stated to be identified and determinative in the sceat series. Why is a real duplicate of any sceat so impossible to find? The normal student, publishing a "die linkage" in sceats, if he comments at all, admits there are differences, but ". . . . the difference is so slight, and the similarities are so marked" and dismisses them. Are these differences *really* so slight? Or are we dealing with a series where each coin is unique?

As ancient coins go, sceats are not expensive, and the thoughtful study of the coins themselves, with appropriate classification, so far lacking, may fill in with light a truly dark spot in the history of England.

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COMING IN MAY THE TALENTS IN MATTHEW'S GOSPEL: AN HYPOTHESIS
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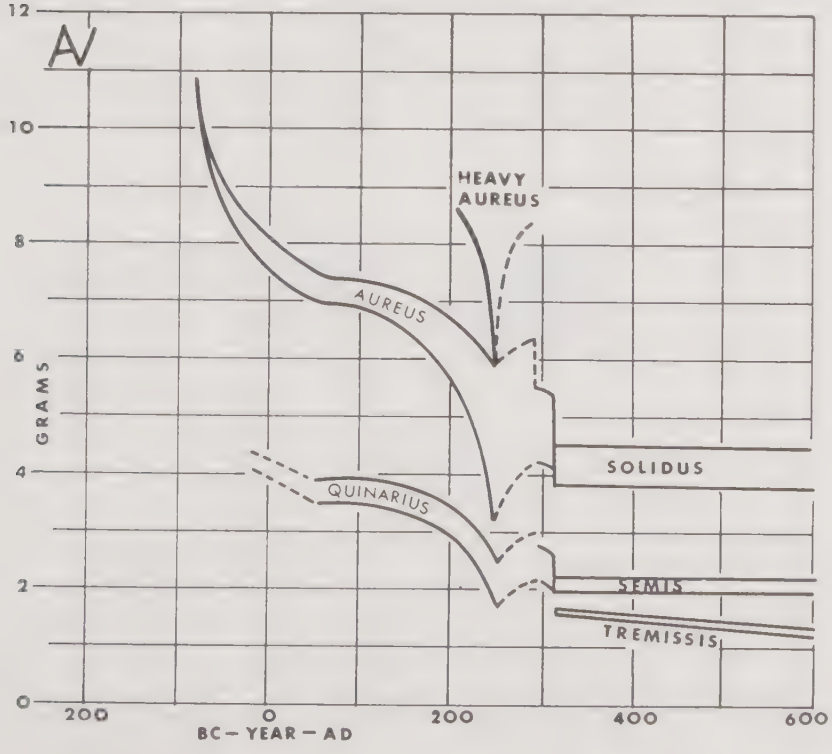
A GRAPHICAL DESCRIPTION OF COIN WEIGHTS DURING THE ROMAN EMPIRE

by Daniel Grieser

This article is not intended as a comprehensive description of metrology during the period of the Roman Empire. Rather it is a summarization of coin weights during the first three centuries AD with a tentative extrapolation into the Byzantine period.

The idea of graphing the coin weights occurred when problems were encountered with the proper attribution of coins as the coin weights themselves declined. The author selected a group of data from various reference works, many of which are available to the newer collector, these being *Ancient Greek and Roman Coins* by Hill. *Roman Coins* by Mattingly. *Roman Coins and Their Values* by Sear and of course, the *British Museum Catalogues*. These data were then graphed.

Since graphs made from the collected data seemed reasonably self-sufficient and also contained some rather interesting

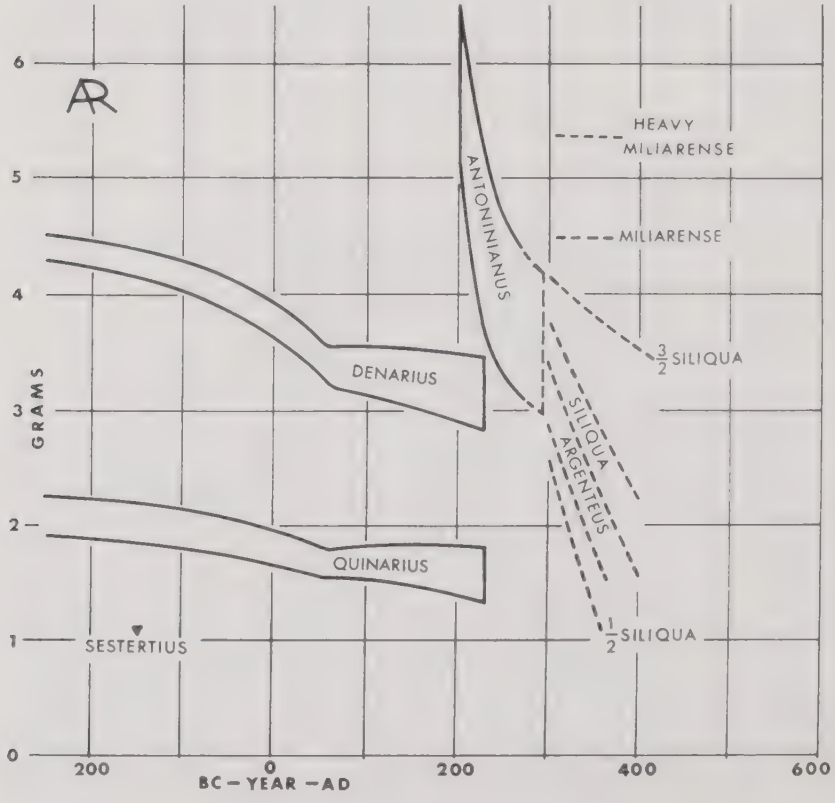


features it was decided to make them available to a wider readership. The gradual decline of silver weights in particular seem to indicate more a gradual inflation than deliberate attempts at debasement. Interpretation of data is left however, to those who specialize in metrological questions.

The three classes, AV, AR, and AE are plotted separately to avoid confusing overlaps. The same period of time is covered by each but the AR graph was extended back into the Republican period to indicate the continuity of the denarius, while the AV graph was extended further into the Byzantine period to indicate the stability of that metal after 312.

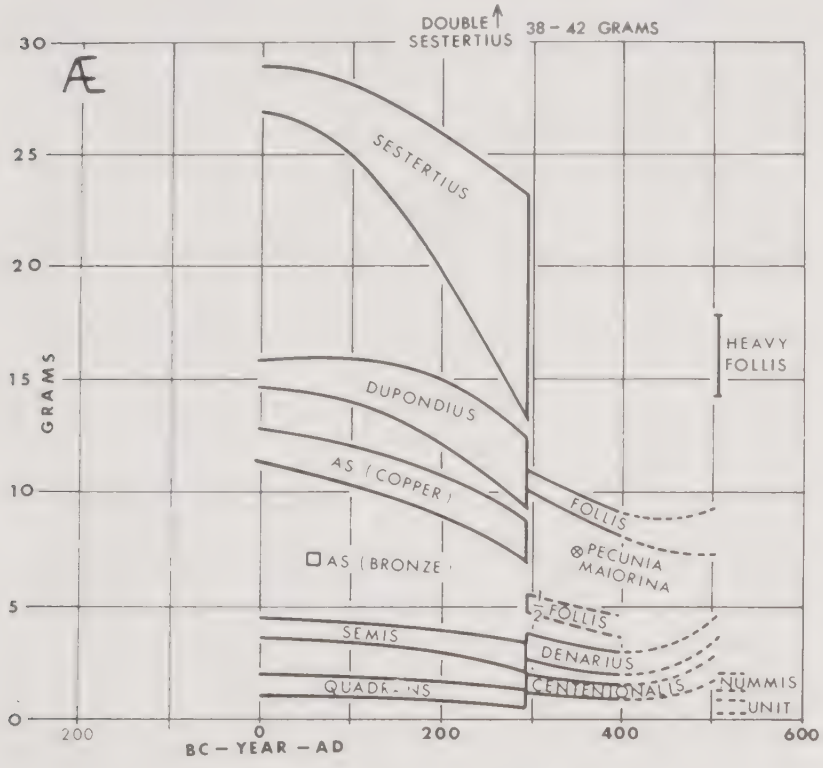
The AV graph is broken with dotted lines in the middle of the third century. It is at this time that the metrology of the gold coinage is confused and the denominations themselves in doubt.

The broken line for the "antoninianus" at the period of Gallienus (d. 263) is used to show that after this reign the fineness and weights of the coins were in sufficient doubt as to make positive statements impossible.



The AE graph should be self-explanatory.

For further reading in this subject with detailed analysis of coin weights the reader is referred to Bolin. Sture. *State and Currency in the Roman Empire to 300 A.D.*



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BOOK REVIEWS

And Elsewhere in the Numismatic World

Donaldson, T. L., *Ancient Architecture on Greek and Roman Coins and Medals*, (*Architectura Numismatica*), Argonaut Inc., Chicago, 1966.

People whose major interest is art and art history frequently become astute students of ancient coins. Their emphasis has always been on the coin itself as an intrinsic object of artistic merit, or as a document illustrating the artistic trends of a period. Seldom have these people turned to the coins as artifacts which illustrate works of art that have become lost over two thousand intervening years. One of the more fruitful branches of numismatics is neglected thereby.

With the widely heralded reprinting of the "Numismatic Commentary on Pausanias" (as *Ancient Coins Illustrating Lost Masterpieces of Greek Art*) and now with the present volume, most of the compiled work on identifying lost objects of art and architecture is again available to students interested in these fields.

Unlike Imhoof-Blumer and Gardner who were numismatists as well as classical scholars, Donaldson was primarily an architect interested in the history of his own field. The number of extant important buildings in England which he designed are witnesses to his proficiency as an architect of note, while the *Architectura Numismatica* stands as a monument to what can be accomplished if the evidence of the coins is used with intelligence and a degree of sensitivity.

Since Donaldson was not a numismatist and since much has been accomplished in the area of attribution since he wrote, the reader will discover that many Renaissance medals have been included in with the coins which the author used for his study. This does not detract from the major purpose of reconstructing ancient buildings in detail from their use as coin types.

Donaldson used his ability as an artist to create enlarged engravings of the buildings, monuments, altars, columns, bridges, etc. that form his work. These illustrations are not of single coins, but rather are composites created from a minute study of many coins. Thus the engravings are unique and rich in detail that no single coin could impart.

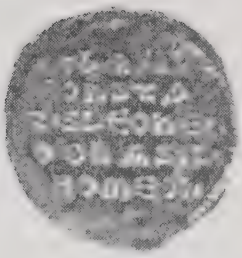
No doubt a small number of critics will point out that there is a need for updating Donaldson's material. They are of course, correct, but as Mr. McCarthy points out in his introduction, the major purpose of the reprinting of a standard text is to provide scholars with the basic material upon which such updating can proceed.

This reviewer feels that the identification of lost objects of Roman and Greek art and architecture from coins is one of the most neglected and potentially fruitful areas of numismatic research. The availability of basic works is vital if such studies are to be stimulated again. The reprinting of this work is therefore a significant publishing accomplishment.

by John E. Hartmann

Carter, Giles F., "*Analysis of Copper and Brass Coins of the Early Roman Empire*," *Science*, Vol. 151, January 14, 1966, pp. 196 ff.

Carter has been quite active in the use of X-Ray fluorescence as a non-destructive test for the content of ancient coins. He has argued (in ANALYTIC CHEMISTRY, Vol. 36, 1964, p 1254 ff) that proper



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cleaning of the surface permits analyses which are accurate. While the scientific world is hardly prepared to accept his arguments without reservation, such work towards a non-destructive technique is to be applauded.

In the present article, the author presents the results of tests performed on 14 Roman oricahlum and copper coins dated between 29 BC and 54 AD and from mints which the author identifies as Rome and Lugdunum. On the basis of his tests he concludes that: copper coins are remarkably uniform in composition, that coins emanating from Lyons are from a different ore source than those from Rome, that (during this period) the Romans did not use old coins as bullion and that counterfeits could probably be detected through the X-Ray technique.

Though Carter cites E. T. Hall in another connection, he is at variance with the very impressive arguments of Hall that ore bodies can not be traced through the "fingerprint" method of trace elements. He does not attempt to refute Hall.

The impression is received from this article that the conclusions are more than tentative, something the reader is asked to accept on the basis of 14 coins. It is surprising to find such positive statements based on such a small group of data coming from a man versed in the techniques of science. Nevertheless, the data itself is a valuable contribution to the metrological studies now underway.

John E. Hartmann

The new year has occasioned the release of several large and diverse lists of coins and artifacts. There lists are available to our readers on request. They are available from the following people:

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A MODERN DECREE

Resolved by the assembly of the chapter of Collectors of Ancient Coins in Chicago at the meeting of the month of February in the Year of Our Lord 1966. Michael Marx proposed: Whereas John Hartmann has been a benefactor of the national organization and always does his best for the interests of the collectors and promotes the Turtle, and he, himself, caused honours to be given to the club, and when the club was amidst difficult times, he preserved the publication of the Turtle: John Hartmann must be honoured for his good work with a crown made of ancient coins and with the publication of this decree in the Turtle so that everyone will know that his club always knows how to honour its good members.

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This page has been purchased by the Chicago Chapter of the ACCA for the purpose of expressing its appreciation of the work of John E. Hartmann, editor of our magazine, **The Voice of the Turtle**

THE AGORA AND THE FORUM

The *Turtle* is to be congratulated for its fine progress. I enjoyed Prof. Tom B. Jones' article "Greek Imperial Coins" and find the table of mint cities very useful. However, Prof. Jones re-used one of the tired old phrases of numismatic literature, which I think is misleading. I refer to, "These bronzes . . . circulated on a local basis."

One of the best aids in studying the history of the Near East is the tracing of the long paths of distribution of the Greek and Greek Imperial bronze coins. During the period of the Diodochoi, one can plot the site of finding of bronze coins of Ionia on a map of Palestine, Syria, Arabia, etc., and so trace the forays made by Antigonus and his son. This remarkable duo confiscated the coins of the Ionian cities and spent them deep in Syria and Arabia. Many of these coins are found several hundred miles from their cities of origin.

The bronze coins of the Herodians followed the trade routes in use during New Testament times and give us a vivid picture of these roads. The money changers of the temple therefore served a most useful purpose, making profits from discounts. This procedure is still followed on the streets of Beirut today.

The unusually large issues of Caesarea in Cappadocia during the reign of Trajan are found widely distributed over Eastern Asia Minor and furnish mute evidence of the movements of his troops on the eastern frontier.

This theme could be expanded at great length, but perhaps these illustrations will be sufficient to alert students to the old money which in travelling far and wide left signposts for historians as to the trade routes and economy of this ancient land.

by James H. Rives

I have followed with interest the comments regarding the exhibition of ancient coins by Mr. Cresap and Mr. Mattfield. I thought perhaps I could add to this with my own experiences. I put a display together almost on a dare and was quite surprised to find it accepted to the point where it has now won several first place and "best of show" trophies.

The display is housed in a 30" x 48" case. There are several themes introduced as illustrated by the coins. First I show the "twelve Caesars" and include Mark Antony and Agrippa for their general public interest. Secondly I have the royal ladies illustrating hair styling. This I had identifed by a professional beautician in modern hair styling terms. Thirdly it demon-

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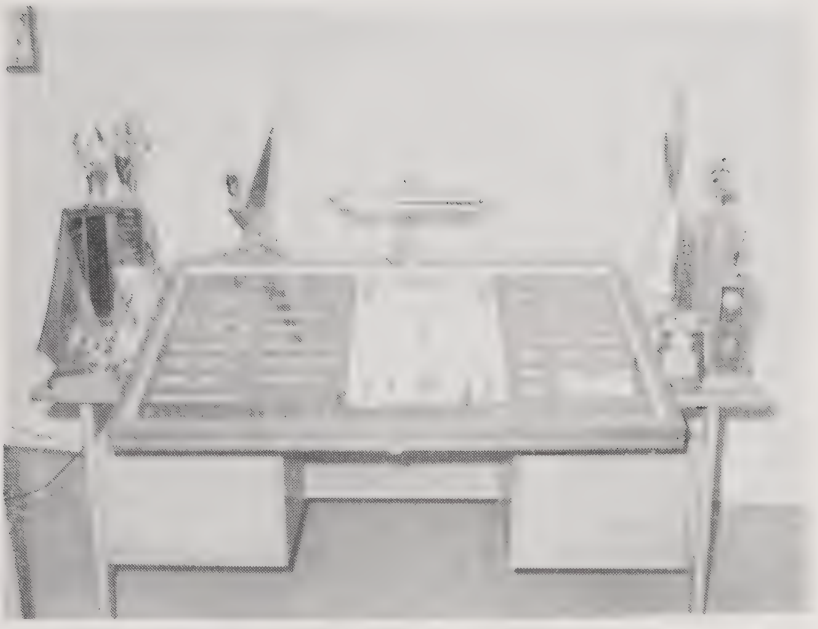

strates an economic "type" chart showing the decline of the Roman economy through the debasement of the coins. Finally, it is a virtually complete set of portrait of the emperors from Nerva to Constantine. There are well over 100 Roman coins in the display.

While some might argue that the exhibit attempts too much, as a gallery of important themes of Roman history as illustrated on the coins it stands as quite complete.

by Alex Struthers

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